

from Red Hot Chili Peppers - *The Getaway*

Dark Necessities

Words and Music by Anthony Kiedis, Flea, Chad Smith, Josh Klinghoffer and Brian Burton

Intro

Moderately slow ♩ = 92

**A \flat

F5

Gtr. 1 (clean)

Riff A

mp
P.M. throughout



T		
A	10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10	10 10 10 10 10 10 10 10 10 10 10 10 10 10 10 10
B		

*Gtr. 2

Riff A1

mp



T		
A		
B	4 4 4 4 4 4 4 4 4 4 4 4 4 4 4 4	1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

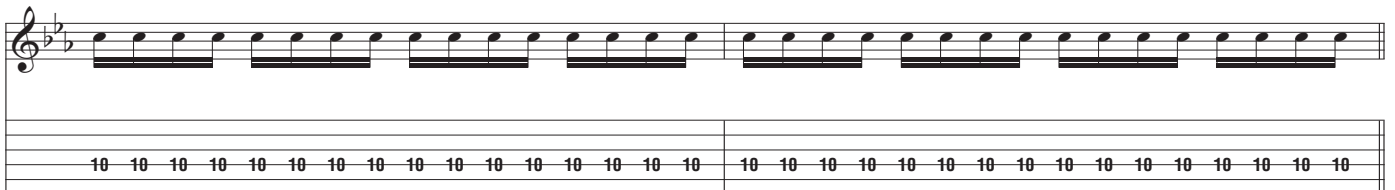
*Bass arr. for gtr.

**Chord symbols reflect overall harmony.

C5

B \flat sus2

End Riff A



End Riff A1



Gtrs. 1 & 2: w/ Riffs A & A1 (3 times)

A \flat

F5

C5

B \flat sus2

Riff B

End Riff B

Gtr. 3 (slight dist.)

mp
w/ heavy reverb

let ring -----| let ring -----|



Gr. 3: w/ Riff B

Gr. 4
(clean)

A \flat

F5

p

C5

B \flat sus2

mp

Gr. 4 tacet

C5
Riff C

A \flat

Gr. 2

mf

C5

A \flat

End Riff C

Verse

Gr. 2 tacet
Cm9

A \flat maj7

1. Com - in' on to the light of day, — we got man - y moons that are deep at play. — So I

mf

Rhy. Fig. 1

*Gr. 5

*Piano arr. for gtr.

Cm9

Abmaj7

keep an eye on the sha - dow smile _ to see what it has to say. _

Fm9

Ab

Uh, you and I _ both know _ ev - 'ry - thing _ must go _ a - way. _

*T = Thumb on 6th string

Cm7

Uh, what do you say?

Gtr. 6 (clean)

mp ————— *mf*

*w/ delay —————

10

*Boss DD3, set for 32nd note regeneration.

Gtr. 5

End Rhy. Fig. 1

Verse

Gtr. 5: w/ Rhy. Fig. 1

Cm9

Abmaj7

1. Spin - nin' knot that is on my heart _ is like a bit of light in a touch of dark. _ You got
 2. Stum - ble down to the park - in' lot _ you got no time for the af - ter - thought. _ They're like
 3. Pick you up like a pa - per - back _ with the track rec - ord of a ma - ni - ac _ so I

Gtr. 6
mp
 w/ wah-wah
 slight P.M. throughout

3 3 5 5 5 3 5 5 5 5 5 3 5

Cm9

Abmaj7

sneak at - tack from the zo - di - ac, _ but I see your fire _ spark. _
 ice cream for an as - tro - naut. _ Well, that's me look - ing for we. _
 move it in and, uh, we un - pack _ it's the same as yes - ter - day. _

*w/ delay - - - -

3 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

*As before

Fm9

Ab

Eat the breeze _ and go _ blow by blow _ and go a - way _
 Turn the cor - ner and _ find the world _ at your com - mand. _
 An - y way _ we roll, _ ev - 'ry - thing _ must go a - way. _

1/4
 4

3 5 5 5 5 5 5 5 3 5 5 5 3 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Cm7

Uh, what do you say? _
 Play - in' the hand. _
 Uh, what do you say? _

Yeah!

w/ delay - - - - -

5 5 3 5 5 5 3 5 5 5 5 5 5 3 3 5 5 5 5 5 5 3 5 6

Chorus

Gtr. 6 tacet

Ab

Fm7

Uh, you don't know — my mind. ——— You don't know — my kind.

Gtr. 4

Rhy. Fig. 2

mf
w/ chorus
let ring throughout

8	10	8	10	8	8	10	8	10	8	10	8	10
10	10	10	10	10	10	10	10	10	10	10	10	10

Cm

Bb

Dark ne - cess - i - ties — are part of my de - sign. — And

(Ah, ———

End Rhy. Fig. 2

3	4	3	4	3	3	6	6	6	6	6	6	6	6
4	5	4	5	4	5	7	7	7	7	7	7	7	7

Gtr. 4: w/ Rhy. Fig. 2

Ab

Fm7

tell the world — that I'm ——— fall - in' from — the sky.

ah, ——— ah, ———

1.

Cm

Bb

To Coda

Dark ne - cess - i - ties — are part of my de - sign. ———

ah.) ———

Interlude

Gtr. 2: w/ Riff C

C5

A^b

C5

A^b



Gtr. 6



w/ delay-- 4

10

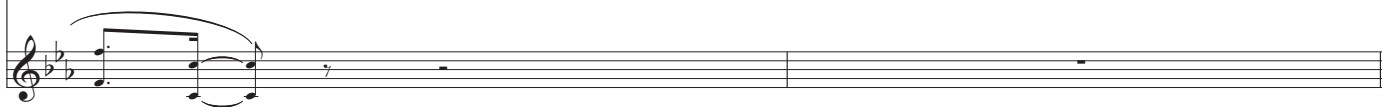
[2.

Cm

B^b



Dark ne - cess - i - ties ____ are part of my de - sign. ____



Interlude

Gtr. 5

E^b

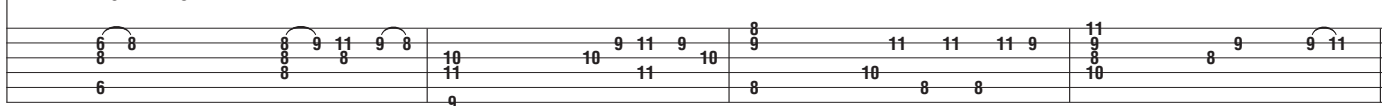
D^b

Fm

A^b



w/ pick & fingers



Bridge

Gtr. 5 tacet

E^b

D^b

Fm



Do you want _ this love _ of mine? ____ Dark-ness helps _ us all ____ to shine. _ Do you want _ it? Do you want _ it

Gtr. 7 (slight dist.)

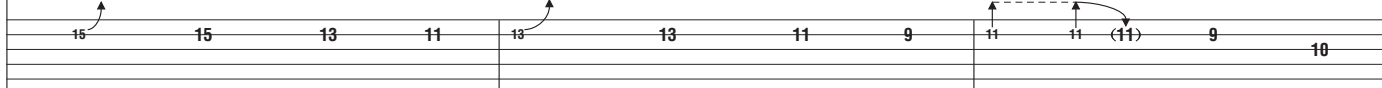


mp
w/ heavy reverb

1/2

1/2

1



Ab Eb Db

now? — Uh, do you want it all — the time? — But dark-ness helps us all — to shine. —

13 15 15 13 11 13 (13) 11 9

D.S. al Coda
(take 1st ending)

Fm Ab

Do you want — it? Do you want — it now? — Ah!

11 11 9 10 11

Gtr. 7 tacet

♠ Coda

Guitar Solo

Ab Fm Cm

Gtr. 8 (slight dist.)

f

11 11 10 10 13 13 11 11 10 12 12 12 8 10 10 10 8 10 10 10 8 10 10 10 6 8 8 8 6 8 8 8 11 11 10 10 13 13 11 11 10 12 12 12 8 10 10 10 8 10 10 10 6 8 8 8 6 8 8 8

Bb Ab Fm

11 11 10 10 13 13 11 11 10 12 12 12 8 10 10 10 8 10 10 10 6 8 8 8 6 8 8 8 8 10 10 10 6 8 8 8 6 8 8 8

Cm Bb Ab

Riff D

Fm Cm Bb

(Ah, __

End Riff D

Gr. 8: w/ Riff D

Ab Fm Cm Bb

ah, __ ah, __ ah, __ Ah, __

Outro

Ab Fm

ah, __ ah, __

Gr. 9 (clean)

mf
w/ chorus

Cm Bb Ab

ah.) __

shad - ow of de - cay. _____

Gtr. 1

Riff C

End Riff C

Gtr. 1: w/ Riff A (3 times)

Roll - ing rings of rub - ber and _____ the

Gtr. 1: w/ Riff B

band be - gins to play. _____

Gtr. 1: w/ Riff A (2 times)

Am I on the right _____ side of the left _____ side of your brain? _____

Can you see the ris - ing of old yes - ter - day's _ re - mains? _

Gtr. 1

Riff D

End Riff D

let ring - - -

Pre-Chorus

C G D A E5

Funk - a - del - ic said ___ it best, I think you know the rest. ___

Voc. Fig. 1 End Voc. Fig. 1

(Ah.)

Bkgd. Voc.: w/ Voc. Fig. 1

C G D A E5 N.C.

Time don't stand a chance ___ a - gainst ___ this mo - tor mad - ness. ___

Chorus

Bm

Don't you wor - ry, ba - by, I'm ___ like

*Gtrs. 1 & 2

mf
w/ chorus

1/4 1/4

*Gtr. 2: w/ slight dist.
Composite arrangement

Riff E

Gtr. 3 (clean)

mf
w/ chorus

Bb 2nd time, Gtrs. 1 & 2: w/ Fill 1 D

De - troit, I'm cra - zy.

Gtr. 1

Gtr. 2

Gtr. 3

End Riff E

Gtr. 3 tacet F#m Gmaj7

Don't you wor - ry, ba - by, I'm like

Rhy. Fig. 1

Gtrs. 1 & 2

End Rhy. Fig. 1

let ring - - - - -

Gtr. 3: w/ Riff E Bm

De - troit, I'm cra - zy. I'm like

Rhy. Fig. 2

End Rhy. Fig. 2

1/4

Bb

2nd time, Gtrs. 1 & 2: w/ Rhy. Fills 1 & 1A
D

De - troit, I'm cra - zy.

Fill 1

End Fill 1

Gtrs. 1 & 2

Gtrs. 1 & 2: w/ Rhy. Fig. 1

F#m

Gmaj7

Don't you wor - ry, ba - by, I'm like...

To Coda

Interlude

Gtr. 1: w/ Riff A

E5

Gtr. 1: w/ Riff B

2. The

Verse

Gtr. 1: w/ Riff A (3 times)

E5

Gtr. 1: w/ Riff C

Stoog - es and J Dil - la, yeah, — they tore this town a - part.

Rhy. Fill 1

Gtr. 1

Rhy. Fill 1A

Gtr. 2

Put me back to - geth - er, well, — I

Gtr. 1

guess that's quite an art. _____ Hit!

Interlude

Em

Verse

Gtr. 1: w/ Riff A (2 times)

E5

3. Hen - ry won the war, — you see, but not with pen or sword. — He

Gtr. 1: w/ Riff B

Gtr. 1: w/ Riff D

did it with the lit - tle thing, I think it's called a Ford. —

Pre-Chorus

Bkgd. Voc.: w/ Voc. Fig. 1 (2 times)

C

G

D

A

E5

Funk - a - del - ic said — it best, I think you know the rest. —

Time don't stand a chance — a - gainst — this mo - tor mad - ness. —

D.S. al Coda
N.C.

Time don't stand a chance — a - gainst — this mo - tor mad - ness. —

Time don't stand a chance — a - gainst — this mo - tor mad - ness. —

Coda

Gtrs. 1 & 2: w/ Rhy. Fig. 2

Gtr. 3: w/ Riff E

Bm

De - troit, I'm cra - zy. I'm — like

Bb D Dsus4 D

De - troit, I'm cra - zy.

Rhy. Fig. 3

Gtrs. 1 & 2

End Rhy. Fig. 3

Gtrs. 1 & 2: w/ Rhy. Fig. 1

F#m Gmaj7

Ev - 'ry - thing's ____ so ha - zy. I'm ____ like

Gtr. 4 (dist.)

mf
w/ wah-wah

Gtrs. 1 & 2: w/ Rhy. Fig. 2
Gtr. 3: w/ Riff E

Bm

De - troit, I'm cra - zy. I'm ____ like

Gtrs. 1 & 2: w/ Rhy. Fig. 3

B \flat D Dsus4 D

De - troit, I'm cra - zy.

Gtr. 1 & 2: w/ Rhy. Fig. 1

F \sharp m Gmaj7

Ev - 'ry - thing's so ha - zy, I...

let ring -----

Outro

Gtr. 4 tacet
E5

Gtr. 1

chorus off

N.C.

let ring -----

let ring --

from Red Hot Chili Peppers - *The Getaway*

Dreams of a Samurai

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Gtrs. 3 & 4: Drop D tuning:
(low to high) D-A-D-G-B-E

Intro

Slow ♩ = 71

**Dm(add9)

D5

G5

*Gtr. 1

mp
w/ fingers
let ring throughout

T 5 3 3 0 0 3 0 3
A 3 5 5 0 0 3 0 3
B 0 5 5 0 0 3 0 3

*Piano arr. for gtr.

**Chord symbols reflect overall harmony.

Play 4 times

Dm(add9)

G5

mf

5 3 3 0 0 3 0 3
5 3 5 3 0 5 3 0
3 0 0 0 0 3 0 3

Dm(add9)

G5

5 3 3 0 0 3 0 3
5 3 0 3 5 3 0 5
3 0 0 0 0 3 0 3

Bb

C

Ebadd9

Female: (Ah. _____ Ah.) _____

7 8 7 6 9 10 10 9 10 10 11 12 11 13
6 8 6 6 8 8 10 10 10 10 11 13 13 11

Gm Cadd9 Gtr. 1 tacet Dm7 G5

10 11 8 10 0 10

[illegible]

Verse

Dm7 G5 Dm7 G5

1. Stand - ing na - ked in your kitch - en, ____ feel - ing free _ that I could be a - live. ____

delay off

Clear - ly I'm a con-tra-dic - tion, ___ too young to be ___ my wife.

steady gliss. - 4

18 - 12

Dm7 G5

A peace - ful storm ____ is nev - er hec - tic, _____

The first system of music includes a vocal line in G major with a Dm7 chord at the start and a G5 chord for the second half. The lyrics are "A peace - ful storm ____ is nev - er hec - tic, _____". The guitar accompaniment is in G major, and the fretboard diagram shows the following fret numbers: 5 7 7 7 X X X X 5 7 X X X X 5 7 7 X X X 5 7 7 7 X X X 5 5 5 7 7 X X 5 X 7 X 5 X.

Dm7 G5

her mel - low voice ____ that I could be with - in. _____

The second system of music continues the vocal line and guitar accompaniment. The lyrics are "her mel - low voice ____ that I could be with - in. _____". The fretboard diagram for this system includes a 6th fret barre: 5 7 7 7 X X X X 5 7 X 7 X X 5 7 7 X X X 5 7 7 X X X 5 7 X 0 0 6 X X 5 5.

Dm7 G5

The u - ni - form ____ is an - o - rex - ic, _____

The third system of music continues the vocal line and guitar accompaniment. The lyrics are "The u - ni - form ____ is an - o - rex - ic, _____". The fretboard diagram for this system is: 5 7 7 7 X X X 5 5 7 X X X X 5 7 7 X X X 5 7 7 7 X X X X 5 7 7 7 X X 5 7 7 X X.

Dm7 G5

a jeal - ous choice ____ won't win. Met - a -

The fourth system of music concludes the vocal line and guitar accompaniment. The lyrics are "a jeal - ous choice ____ won't win. Met - a -". The fretboard diagram for this system includes a 1/4 note pickup: 5 7 7 7 X X X X 5 7 7 7 X X 5 7 7 X X X X 0 7 7 7 7 7 7 7 7 0 0 0 0 1/4 0 0 0 0 0 0.

Pre-Chorus

Gtr. 2 tacet

Dm7

mor - pho - sis sam-u - rai. ___ You got a lit - tle lord fish and I don't know why ___ I got a met - a -

*Gtrs. 3 & 4 (dist.)

Trs. 3 & 4 (dist.)

A musical score for two trumps, 3 and 4, in a distant register. The notation is on a single staff with a treble clef. It begins with a long, horizontal oval shape spanning the first two measures, indicating a sustained or glissando effect. This is followed by a series of eighth and sixteenth notes, some beamed together, and a final measure with a whole note. mf

**w/ wah-wah & heavy reverb

let ring

[illegible]

*Composite arrangement

**Wah-wah used as filter.

mor - pho - sis sam - u - rai.

The musical score for 'The Rose Tree' is presented in a single system. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff, with a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. This is followed by a triplet of eighth notes: G4, A4, and B4. The melody continues with a quarter note G4, a quarter note F4, and a quarter note E4. This is followed by a quarter note D4, a quarter note C4, and a quarter note B3. The melody concludes with a quarter note A3, a quarter note G3, and a quarter note F3. The accompaniment is written on a grand staff, consisting of a treble and a bass clef. The bass line begins with a quarter note G3, followed by a quarter note F3, and a quarter note E3. This is followed by a quarter note D3, a quarter note C3, and a quarter note B2. The bass line continues with a quarter note A2, a quarter note G2, and a quarter note F2. The treble line begins with a quarter note G4, followed by a quarter note A4, and a quarter note B4. This is followed by a quarter note G4, a quarter note F4, and a quarter note E4. The treble line continues with a quarter note D4, a quarter note C4, and a quarter note B3. The treble line concludes with a quarter note A3, a quarter note G3, and a quarter note F3. The score is marked with a '3' above the triplet of eighth notes in the melody and the bass line. The piece is in 4/4 time, as indicated by the time signature at the beginning of the score.

w/ bar -----|

Verse

Gtrs. 3 & 4 tacet

Dm7

G5

2. Paint your face _____ 'cause I'm a black foot, _____

Gtr. 2

Handwriting practice line with the sequence: 5 7 7 7 X X 5 5 7 X X X 5 7 7 7 X X X X 7 7 7 X X X 5 7 7 X X X. The sequence is written on a four-line staff. The first '5' is on the bottom line, and the first '7' is on the first line. The 'X's are on the second line. There are three curved lines above the sequence, each spanning a '5' and a '7'.

The musical score is written for guitar and voice. The guitar part is in the key of D minor (one flat) and 4/4 time. It features a melodic line in the treble clef and a bass line in the bass clef. The melody is composed of eighth and quarter notes, with some chords indicated by 'x' marks. The bass line consists of a simple eighth-note pattern. The lyrics are written below the guitar part, and the vocal line is indicated by a treble clef and a series of notes.

Chords: Dm7, G5

Lyrics: I thought I counted up the fireflies. _____

Close enough to get a good look,

The musical score is presented in three staves. The top staff is the vocal melody, starting with a Dm7 chord and a G5 chord. The lyrics are "time to mo - bi - lize. Met - a -". The middle staff is the guitar accompaniment, featuring a series of chords and a melodic line. The bottom staff is the bass line, featuring a series of chords and a melodic line.

Pre-Chorus

Gtr. 2 tacet
Dm7

Bb

Voc. Fig. 1

Riff B

End Riff B

 mf

Rhy. Fig. 1

E♭

Gm

C

End Voc. Fig. 1

Ah.)

End Rhy. Fig. 1

7

Verse

Gr. 1: w/ Riff A (4 times)
Gtrs. 3, 4 & 5 tacet

Dm7 G5 Dm7 G5

3. Tak - ing ac - id in a grave - yard, steal - ing food to keep the night a - live.

Dm7 G5 Dm7 G5

Ev - 'ry day I try to play hard, e - ven with my lies.

Dm7 G5

The day they found you on a tour bus

Riff C
Gr. 2

5 7 7 7 X X X X 7 7 X X X X 5 7 X X X X 5 X X 7 X X X X 7 X X X X 5 7 X X X X

Dm7 G5

the news was bar - ren as a de - sert bone.

5 7 7 7 X X X X 5 7 X X X X 5 7 X X X X 5 7 7 7 X X X 5 X X 5 X X 4 X X 5 X X X

Dm7 G5

The tab - loids made a kind of small fuss,

End Riff C

5 X X 5 X X 5 X X 5 X X 5 X X 5 X X 5 X X 5 X X 5 X X 5 X X 5 X X 5 X X 5 X X

E \flat Gm C

I don't re - mem - ber much, — so don't ask me. I've gone in - sane. —

Gr. 5

Interlude

Gr. 1: w/ Riff A
Dm7

Verse

Gr. 1: w/ Riff A (4 times)
Gr. 2: w/ Riff C
Grts. 3, 4 & 5 tacet

Dm7 G5 Dm7 G5

4. Slow - ly turn - ing in - to drift - wood, — no one ev - er wants to die a - lone. —

E^b **Gm** **C**

I don't re - call it all. Re - mem - ber, I have gone in - sane.

11 12 11 13 10 11 13 13 (13) 11

w/ bar

+1 5 (5)

Interlude

Gtr. 1: w/ Riff A (2 times)

Gtrs. 3 & 4 tacet

Dm7 **G5** **Dm7** **G5**

(Do, do, do, _do, _

*-----

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

3

-1/2 -1/2 -1/2

string noise - 1

w/ bar

-1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2 -1/2

10 (10) (10) (10) (10) (10) (10) (10) (10) 10 (10) (10) (10)

*Played behind the beat.

w/ bar

+1 1/2 +1 1/2 +1/2 +1/2

(5) (5) (5) (5) (5) (5) 0 (0) (0) (0) 5 6 3 (3)

-2 1/2 -2 -2 -1/2 -1/2

*Set for eighth-note regeneration w/ 1 repeat.

G5

**Set for eighth-note regeneration w/ multiple repeats.

***Delay set for eighth-note regeneration w/ 4 repeats.

†Delay set for eighth-note regeneration w/ 3 repeats.

††Set for eighth-note regeneration w/ 7 repeats.

Fsus2 Asus2

— much pride. — Cos - mo - nauts — and dirt - y thoughts — are

Gsus2 F#sus2

jug - gl - ing — the jug - ger - naut, So - vi - et Spy. —

Asus2 Gsus2

Ev - 'ry now — and then when I — re - mem - ber to — be - friend the lit - tle things —

F#sus2

— in life. —

Chorus

Dm F C

Hey, — you're fine. — I wan - na lis - ten to the ra - di - o driv -

Gtr. 3 (clean) *mf* let ring - - - -

15	15	13	13	15	13	15	13	13	13	15	13	15	12	12	10	12	10	12	10
14	14	14	14	14	14	14	14	10/14	13	13	13	15	13	12	12	10	12	10	12

Rhy. Fig. 2
Gtr. 4 (clean)

15	13	13
14	14	12

F C G

I want to share it all with Mar - y. Re - sults are gon - na var - y

Voc. Fig. 1

(Oo. _____)

let ring -- 4

let ring -- 4

let ring --- 4

11/14 13 13 13 15 13 15 12 12 10 10 12 12 10 12 10 12 15 15 15 17 15 15 17 15 16 (16)

13 14 13 12 12 12

Fmaj7

now. _____

End Voc. Fig. 1

Ah.) _____

Fill 1

End Fill 1

let ring --

5 5 5 5 5 5 5 5 5 5 5

End Rhy. Fig. 2

13 14 13 14 13 14 13 14

Verse

Gtr. 1: w/ Rhy. Fig. 1 (4 times)
Gtr. 2: w/ Riff A (4 times)

Gtr. 3 tacet

Asus2

Gsus2

Fsus2

2. Lat - er on ___ I'll read to you ___ the things that I've ___ been need - ing to say ___ good - bye. _____

Gtr. 4

mp
let ring ----- | let ring ----- |

5 5 5 5 12 12 12 12 12 12

7 7 9 9 12

Gtr. 3

let ring ----- |

(5)

Asus2

Gsus2

___ Walk a - way ___ from mom and dad ___ to find the love ___ you nev - er had, tell ___

Gtr. 4

let ring ----- |

12 12 12 12 12 12 12 12 12 12

9 9 9 9 9 9 9 9 9 9

Fsus2

Asus2

___ no lies. ___ Car - ry on ___ and write a song ___ that

mf
let ring ----- |

12 12 12 12 12 12 12 12 12 12

9 9 9 9 9 9 9 9 9 9

Gsus2 F#sus2

says it all ___ and shows it off 'fore ___ you die. _____

(9) 9 10 12 10 9 7 7 9

Asus2

Gsus2

Take a lit - tle breath be - fore ____ you catch an ear - ly death, there is so ____

(9) 7 9 9 10 9

[illegible]

§ Chorus

Gtr. 4: w/ Rhy. Fig. 2

Dm F C
 Hey, _____ you're fine. _____ I wan - na lis - ten to the ra - di - o driv -
 let ring ----
 15 15 13 15 13 15 13 11/14 13 13 13 15 13 15 12 12 10 12 10 12 10
 14 14 14 14 14 14 14 14 13 13 13 13 14 12 12 12 12 12 12 12

ing down Ca - lex - i - co high - way. And now I know the signs -

let ring - - -

12/16 15 15 15 15 16 15 17 16 15 15 13 14 15 13 14 15 13 14 10/14 13 13 13 15 13 15 14

Am

C

for sure.

let ring -----

12 12 12 13 12 12 13 12 13 13 13 13 15 13 13 15 17

14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

12/14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14 14

The image shows a musical score for the song "Hold My Hand" by The Beatles. It includes a guitar staff and a bass staff. The guitar staff has a Dm chord at the beginning, followed by a long note, then an F chord, and then a series of eighth notes. The bass staff has a series of eighth notes, followed by a long note, and then a series of eighth notes. The lyrics are "Hold my hand, I want to". Below the staves is a fretboard diagram showing the fret numbers for the guitar and bass. The guitar fret numbers are 15, 15, 13, 13, 15, 13, 13, 15, 15, 13. The bass fret numbers are 11/14, 13, 13, 13, 15, 13, 15. The diagram also shows a "let ring" instruction for the bass line.

Dm

Hold my hand, I want to

F

let ring-----|

15 15 13 13 15 13 13 15 15 13

14 14 14 14 14 14 14 14 14 14

11/14 13 13 13 15 13 15

14 14 14 14 14 14 14

Bkgd. Voc.: w/ Voc. Fig. 1

C G

share it all with Mar - y. Re - sults _____ are gon - na var - y

let ring ----- | let ring ----- |

12 12 10 10 12 10 12 10
X X X X X X X X
12 12 12 12 12 12 12 12

12/16 15 15 15 17 15 17 17 15 16 (16)

2nd time, Gtr. 3: w/ Fill 1

Fmaj7

now. _____

let ring - - - - -

5 5 5 5 5 5 5 5 5 5

Interlude

N.C. Dm C Eb G

Gtr. 3

w/ chorus

let ring - - - - -

10 8 10 10 8 8 7 8 6 8 6 6/10 12 12 12 12 12 12

Gtr. 5 (clean)

*w/ granular delay

17 15 17

*Red Panda Particle Granular delay pedal.

F G F

let ring - - - - -

10 10 12 10 10 12 10 8 10 10 10 10 10 10 10 8

(17) 17 15 17

Verse

Gtr. 1: w/ Rhy. Fig. 1 (2 times)
 Gtr. 2: w/ Riff A (2 times)
 Gtrs. 3 & 5 tacet

Asus2 Gsus2 Fsus2

3. Skin-ny brains and lit-tle stains up-on your face. Teen-age re-mains tell me more. _____

Asus2 Gsus2

Lift - ed in the fif - ties when you re - al - ly ra - ther drift - ed through time, —

D.S. al Coda

Fsus2

let's soar. —

Coda

Outro

Gtr. 2: w/ Riff A (till fade)

Asus2 Gsus2 Fsus2

Gtr. 3

Gtr. 1

10

Begin fade

Gtr. 1: w/ Rhy. Fig. 1 (till fade)

Asus2 Gsus2 Fsus2

Gtr. 3

Asus2 Gsus2

Fade out

Fsus2

let ring ——— 4

from Red Hot Chili Peppers - *The Getaway*

Feasting on the Flowers

Words and Music by Anthony Kiedis, Flea, Chad Smith, Josh Klinghoffer and Brian Burton

Intro

Moderately slow ♩ = 82

*C[♯]m

Rhy. Fig. 1

Gtr. 1 (slight dist.)

The Intro section consists of two measures. The first measure is marked *mf* and features a guitar line with a slight distortion and a bass line. The second measure continues the guitar and bass lines. Chord symbols C[♯]m, B, and A are indicated above the staves. Fret numbers are provided for both guitar and bass.

*Chord symbols reflect overall harmony.

C[♯]m

B

A

End Rhy. Fig. 1

This section continues the Intro with two measures. The first measure has a guitar line and a bass line. The second measure continues the guitar and bass lines. Chord symbols C[♯]m, B, and A are indicated. Fret numbers are provided for both guitar and bass.

Verse

C[♯]m

B

A

1. I was walk - ing through _ the streets, _ I could _ not hear _ my best _ friend call. _

Riff A

End Riff A

dist. off

let ring -----

let ring ----- let ring -----

The Verse section consists of two measures. The first measure has a guitar line and a bass line. The second measure continues the guitar and bass lines. Chord symbols C[♯]m, B, and A are indicated. Fret numbers are provided for both guitar and bass.

Gtr. 1: w/ Riff A

C[♯]m

B

A

Uh, he was feel - ing in - com - plete, _ a - bout _ to take _ his fi - nal fall. _

This section continues the Verse with two measures. The first measure has a guitar line and a bass line. The second measure continues the guitar and bass lines. Chord symbols C[♯]m, B, and A are indicated. Fret numbers are provided for both guitar and bass.

C#m B A

Last thing I re-mem - ber, there were tears — of blood — and just — not mine. —

Gtr. 1

let ring ----- | let ring ----- | let ring ----- |

11 11 13 11 13 11 13 11 13 11 13 \ 9 9 8 9 8 7 7 6 7 7 6 7 7 6

C#m Gtr. 1 tacet N.C.

Uh, an - y oth - er day — and I — would save — you from this cold — de - cline.

let ring ----- |

11 11 13 11 13 11 13 11 13 11 13

§ Chorus

E D

Ev - 'ry-thing they said a - bout ev - 'ry - thing — was a com-ing un - done. — It's a life — su - preme. — I

(Oo, oo, oo,)

Rhy. Fig. 2 End Rhy. Fig. 2

Gtr. 2 (clean)

mp w/ amp tremolo

0 0 1 2 3 0

Gtr. 2: w/ Rhy. Fill 1

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Gtrs. 3 & 4 tacet

C#m

The next di - men - sion, show me in. ____

Fill 1

End Fill 1

Gtr. 3

let ring - - - - -

16

13

16

13

16

13

Gtr. 4

let ring - - - - -

9

11

10

11

9

11

10

11

9

11

10

11

9

11

10

11

9

11

10

11

9

11

10

11

9

11

10

11

9

11

10

11

9

11

10

11

9

11

10

11

9

11

10

11

B

A

C#m

B

A

Verse

Gtr. 1: w/ Riff A (2 times)

C#m

B

A

2. Uh, we were mov - ing in ____ the world, _ ex - pand - ing your ____ re - al - i - ties. ____

C#m

B

A

A force of na - ture on ____ the verge, _ com - mand - ing ab - nor - mal - i - ties. ____ Uh,

C#m B A

last thing I re-mem - ber there _ was ring - ing in _ my self - ish ears. _

Voc. Fig. 1 End Voc. Fig. 1

(Ah.)

Riff B End Riff B

Gtr. 1

let ring ----- let ring ----- let ring -----

11 11 13 11 11 13 11 11 13 11 11 13 11 11 13 9 9 8 11 8 9 9 8 7 7 6 9 6 7 7 6 7

D.S. al Coda 1

Bkgd. Voc.: w/ Voc. Fig. 1
Gtr. 1: w/ Riff B

C#m B A

Uh, twen - ty - six, a num - ber much _ too small _ for some - one's gold - en years.

⦿ Coda 1

Interlude

Gtrs. 2 & 4: w/ Rhy. Fills 1 & 1A
Gtr. 3: w/ Fill 1

C#m G#

The next di-men - sion, show me in. _

Gtr. 5 (clean)

Riff C

mf

*w/ octaver

11 13 11 12 (12) 13 11 13 11 14 (14) 13 11 13 11 16 1/2

*Set for one octave above.

F#m E

End Riff C

(16) (16) 14 12 14 12 11/13 11 13 11 12

Bridge

Gtr. 5: w/ Riff C (1 1/2 times)

C#m G#

You get a lit - tle bit — more this time — when you give a lit - tle bit for your broth-er's kind. —

F#m E

Like she al - ways said, "Oh, don't look back, just, uh, look a - head." —

C#m G#

You sing a lit - tle bit strong - er when — you re - mem - ber the song — of your old best friend.

F#m E

Like she al - ways said, "Oh, don't look back, just, uh, look a - head." —

Gtr. 5

(11) (11) 14 12 14 12 14 11/13

D.S. al Coda 2

Interlude

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 5: tacet

C#m B A C#m B A

Coda 2

Bkgd. Voc.: w/ Voc. Fill 1
Gtrs. 2 & 4: w/ Rhy. Fills 1 & 1A

G#7

yeah, — yeah. —

Gtr. 3

11 13 X 13 13 13 14 13 16

from Red Hot Chili Peppers - *The Getaway*

The Getaway

Words and Music by Anthony Kiedis, Flea, Chad Smith, Josh Klinghoffer and Brian Burton

Intro

Moderately ♩ = 115

(Hi-hat)

2



N.C.

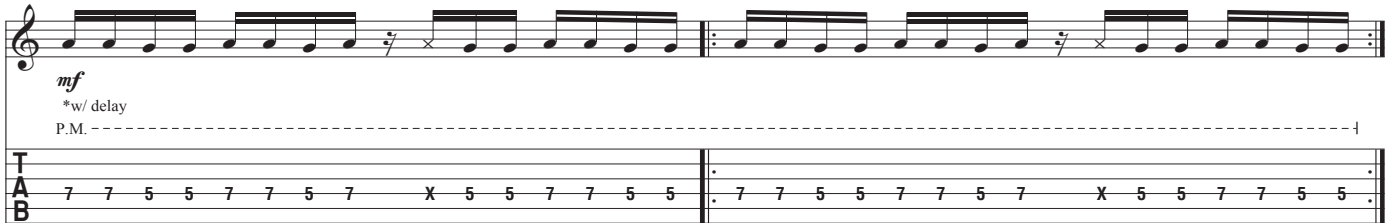
Gtr. 1 (clean)

Riff A

Play 3 times

End Riff A

mf
*w/ delay
P.M. -----



*Lastgasp MistyCave pedal

Gtr. 1: w/ Riff A (4 times)

**Am

Em

G



**Chord symbols reflect implied harmony.

Verse

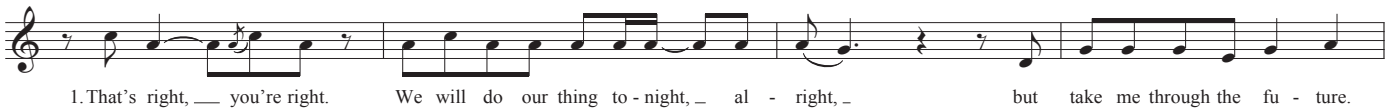
Gtr. 1: w/ Riff A (8 times)

Am

Em

G

1. That's right, ___ you're right. We will do our thing to - night, ___ al - right, ___ but take me through the fu - ture.



Am

Em

G

It's time, ___ you're fine, just an-oth - er col - or cod - ed crime, ___ in - ci - sion and a su - ture.



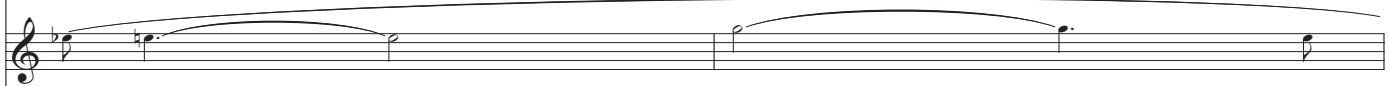
Am

Em

You told _____ my friend we would get it on ___ no mat - ter



Voc. Fig. 1



(Oo. _____)

Gtr. 1

Riff B

End Riff B

P.M. -----



Gtr. 1: w/ Riff B (6 times)
G

Am

when, — a su - per - cav - i - ta - tion. Let's go, — you show

Oo.) —

Em

G

me some - thing no one — will ev - er know, — a love hal - lu - ci - na - tion. An -

End Voc. Fig. 1

Chorus

F6

Em7

oth - er lone - ly su - per - star to get — a - way in - side — your car,

*Gtr. 2 (clean) Riff C

mf
w/ chorus, reverb & delay

13 15 12 12 13 13 15 17

*Pickup selector set to neck pickup.

Gtr. 1

Riff D

End Riff D

P.M. —————

7 7 5 5 7 7 5 7 5 5 7 7 5 5 7 7 5 5 7 7 5 5

Gtr. 1: w/ Riff D (7 times)
Dm7

F6

take it much too — far. — Sur - ren - der to the brave — in - side, a lov -

Gtr. 2

15 15 13 15 13 13 15 12

Em7 Dm7

- er that an - oth - er tried. Take it, too my ride.

(12) 12 13 13 15 13 15 13 13

F6 Em7 Dm7

You don't have to keep it if it's mine.

Voc. Fig. 2 End Voc. Fig. 2

(Ah.)

Voc. Fig. 3

*(An - oth - er lone - ly su - per - star to get

(13) 15 12 12 13 13 15/17 15 13 15

*Bkgd. vocs.: Anna Waronker

Bkgd. Voc.: w/ Voc. Fig. 2 F6 Em7

An - oth - er place, may be an - oth - er time.

a - way in - side your car. Sur -

(15) 13 13 15 12 13 13 15

To Coda

Verse

Gtr. 1: w/ Riff A (8 times)

Am

Dm7

2. Com-plete re - peat,

End Voc. Fig. 3

ren - der to the brave in - side a lov - er that an - oth - er tried.)

(15)

13

15

13

12

Em

Gtr. 2 tacet
G

Am

sit - ting in your car and on your street, uh, lost in Cal - i - for - nia. Let's steal this wheel,

End Riff C

(12)

Gtr. 1: w/ Riff B (8 times)
Bkgd. Voc.: w/ Voc. Fig. 1
Am

Em

G

take a spin to find out how we feel, uh, just a - round the cor - ner. Slow down for sound,

Em

G

Am

turn it up and, no, we can't be found, the bod - y that we tran - scend. A - sleep, you weep,

D.S. al Coda

Em

G

find out that the trick is nev - er cheap, a mel - an - cho - ly girl - friend. An -

Coda

Interlude

Gtr. 2: w/ Riff C (last 2 meas.)

Am

C

Am

Em

G

Verse

Gtr. 1: w/ Riff A (4 times)

Am

Em

G

3. That's right, you're right. We will do our thing to - night, — al - right, — drive the con - stel - la - tion.

Gtr. 1: w/ Riff B (4 times)

Bkgd. Voc.: w/ Voc. Fig. 1 (1st 3 meas.)

Am

Em

G

It's time, — you're fine, just an-oth - er col - or cod - ed crime, — the song is fas - ci - na - tion. An--

Chorus

Gtr. 2: w/ Riff C

Bkgd. Voc.: w/ Voc. Fig. 2

F6

Em7

Dm7

oth - er lone - ly su - per-star to get — a - way in - side — your car, take it much too — far. — Sur -

Bkgd. Voc.: w/ Voc. Fig. 2

F6

Em7

Dm7

ren - der to the brave — in - side the lov - er that an-oth - er tried. — Take it, too — my — ride. — A

Gtr. 1: w/ Riff D (4 times)

Bkgd. Voc.: w/ Voc. Fig. 2

F6

Bkgd. Voc.: w/ Voc. Fig. 3

Em7

Dm7

May De - cem - ber — might not be — so smart. — Ar -

Bkgd. Voc.: w/ Voc. Fig. 2

F6

Em7

Dm7

ri - vals that we — wish — would not de - part. —

Outro

Bb

C

Dm7

Don't be late — 'cause you're my sav - ior.

Riff E

Gtr. 3 (dist.)

End Riff E

mf
w/ slap-back delay

6 8 5 5 5 5 5 8 6 5 7 5 5 5 5 5 8 6 5 7

Gtr. 4 (dist.)

mf

6 7 8 9 6 7 6 5 6 7 6 7

B \flat C Dm7

Voc. Fig. 4 End Voc. Fig. 4

Make it great _____ what-ev - er stays. _____ (Ah.) _____

6 8 5 5 5 5 8 6 5 7 5 5 5 5 8 6 5 7

6 7 8 6 7 6 5 6 7 5 5 7

let ring ---|

Gtr. 3: w/ Riff E B \flat C Dm7 Bkgd. Voc.: w/ Voc. Fig. 4

Gold - en gate, _____ my re - ar - rang - er.

Gtr. 4

6 7 8 6 7 6 5 6 7 6 7 X X X

B \flat C Gtr. 3 tacet Dm7 N.C.

Hold my name _____ in - side your rays. _____

Gtr. 3

6 8 5 5 5 5 5

Gtr. 4

6 7 8 6 7 6 5 6 7 6 7

from Red Hot Chili Peppers - *The Getaway*

Go Robot

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

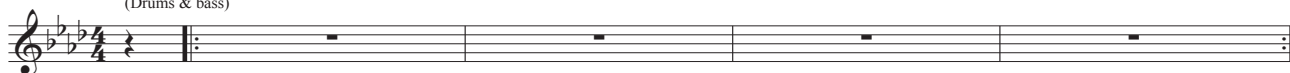
Intro

Moderately fast $\text{♩} = 133$

* Cm

Fm7

(Drums & bass)



*Chord symbols reflect implied harmony.

Verse

Cm

Fm7



1. I called the teach - er 'cause I want - ed to con - fess it now. Can I make the time for me to

Cm



come and get it blessed some - how? _ She spoke to me in such a sim - ple and de - ci - sive tone. _

Pre-Chorus

Fm7

Bb



Her sweet ad - mis - sion left me feel - ing in po - si - tion from. I don't take these things _

Ab



_ so per - son - al _ an - y - more, _ an - y - more. _

Bb

Ab



I don't think it's ir - re - vers - i - ble _ an - y - more. _

Verse

Cm

2. Some - bod - y hoot - ed and they hol - lered, "Can I buy a vow - el?"
 3. I'm kiss - in' high and low, our bod - y's like two dom - i - noes.

Gtr. 1 (clean)

mf
 *w/ filter, pitch shifter & reverb

T 11
 A 13
 B 12

*Ibanez Autofilter & Boss PS3

Fm7

Cm

Don't let her catch you in the act of throw - ing in the tow - el. And when it's not as it ap -
 Can I come and get you when I hit you in your par - ty clothes? _ Let's turn this cos - play _

T 13
 A 13
 B 13

T 11
 A 13
 B 12

Fm7

pears to be, the fla - grant foul. _ Can I put my fin - gers in your mouth be - fore you start to grow!
 hol - i - day, what we o - bey. _ And now we're wel - com - ing each oth - er to this cab - a - ret.

Gtr. 1

(11)
 13
 12

13
 13
 13

15
 15

**Gtr. 2 (clean)

Fill 1

End Fill 1

mf

15

**Pickup selector set to neck pickup.

***Played 1st time only.

Pre-Chorus

3rd time, Gtr. 2: w/ Fill 2

B \flat

A \flat maj7

1., 3. I don't think that it's ___ so ter - ri - ble ___ an - y - more, ___ an - y - more. ___
 2. I don't think that it's ___ so per - son - al ___ an - y - more, ___ an - y - more. ___

8va ----- *loco*

let ring -----

(15) 18 15 16 17 17 16 15

(15) 15 12 13 12 12 13 12 11 15

B \flat

A \flat

I don't think that it's ___ un - bear - a - ble ___ an - y - more. ___
 I don't think it's ir - re - vers - a - ble ___ an - y - more. ___

8va ----- *loco*

steady gliss.

(15) 18 16 15 (15) 12

(15) 12 11 12 13 12 1/2 (12)

Fill 2

Gtr. 2

15

Chorus

Gtrs. 1 & 2 tacet
Fm

A \flat add9

Fm7/E \flat

B \flat add9

Tell me now, _____ I know _____ that it just _____

Gtr. 3 (clean)

mf

sva ----- *loco* *sva* -----

13 13 X 13 16 13 13 X X 18
13 13 X 13 X 16 13 13 X X 18
13 13 X 13 X 15 13 13 X X 17

1/2

_____ won't stop. _____ You will find _____ your flow _____

Fm A \flat add9

sva ----- *loco* *sva* ----- *loco*

(18) 18 15 X X 13 13 13 13 16 16 X X X X X X
18 17 15 15 15 13 13 13 16 16 15 X X 15 15 X 13
17 15 13 13 13 15 15 X X 13

1/2

_____ when you go _____ ro - bot. I want to thank you and spank

Fm7/E \flat D \flat maj13 Fm A \flat add9

sva ----- *loco* *sva* -----

13 13 X X 13 18 X X X 13 16
13 13 X X 13 X 18 13 13 X 16
13 13 X X 13 X 17 15 15 13 13 13 X 13 15

you up - on your sil - ver skin. Ro - bots don't _____ care _____ where _____ I've been. _____

Fm7/E \flat B \flat add9

sva ----- *loco* *sva* ----- *loco* *sva* ----- *loco*

(16) 16 18 X X X 13 X 13 13 X X 13 18 X X X 13
16 15 15 15 13 13 13 X X 13 17 13 13 X 13 13
15 X 15 15 13

1/2

Fm Abadd9

The musical score is written for guitar in F minor (Fm) and Ab add9. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of eighth and quarter notes, with a final quarter rest. The accompaniment features a complex pattern of chords and single notes, including a section marked 'diva' and a section marked 'loco'. The guitar tablature is provided below the bass staff, showing fret numbers and chord symbols.

You've got to choose it to use it, so let me plug it in.

diva loco

13 13 X 13 16 X X X X X 15 15 X 13


Fm7/Eb
 To Coda 1
 D♭maj13

Ro - bots are _____ my _____ next _____ of kin. _____

δva-----

X X 13 13 X X 13 18
 X X 13 13 X X 13 18
 X X 13 13 X X 13 17

Interlude
Gtr. 3 tacet
Cm Fm7



Verse

Cm Fm7

3. Some - times I feel like I'm a sen - ti - men - tal troop - er. She cried so hard, you know she

Gtr. 1

11 13 12 13 13 13

Grtr. 2: w/ Fill 1

looked like Al - ice Coo - per.

Coda 1

_____ of kin. _____

Grtr. 3

_____ of kin. _____

Grtr. 3

_____ of kin. _____

Interlude

Gtr. 3 tacet
Cm7
Rhy. Fig. 1

F5/C Eb5/C Cm7

End Rhy. Fig. 1 Rhy. Fig. 2

F5/C Eb5/C Cm7

End Rhy. Fig. 2

Gtr. 1

Gtr. 1: w/ Rhy. Fig. 2 (5 times)

F5/C Eb5/C Cm7 F5/C Eb5/C Cm7/F F5 Eb5/F Cm7/F F5 Eb5/F Cm7/F F5 Eb5/F Cm7/F

F5 Eb5/F

Eb5/F

D.S.S. al Coda 2

Gtr. 1

Coda 2

Outro

Gtr. 1: w/ Rhy. Fig. 1
Gtr. 3 tacet
Cm7

F5/C Eb5/C Cm7

Gtr. 1: w/ Rhy. Fig. 2 (11 times)

F5 Eb5/C Cm7

F5 Eb5/C Cm7

Gtr. 4 (dist.)

mf w/ wah-wah

Begin fade

F5/C Eb5/C Cm7 F5/C Eb5/C Cm7 F5/C Eb5/C Cm7 F5/C Eb5/C Cm7

1/2

1

Gtr. 4 tacet

Fade out

F5/C Eb5/C Cm7 F5/C Eb5/C Cm7

1

from Red Hot Chili Peppers - *The Getaway*

Goodbye Angels

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Intro

Moderately slow ♩ = 86

*Am

D

C

F

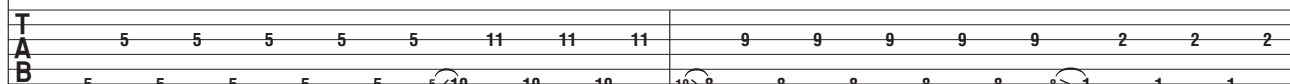
Riff A

Gtr. 1 (clean)



mp

let ring throughout
w/ fingers



*Chord symbols reflect overall harmony.

G

C

F

G

End Riff A



Verse

Gtr. 1: w/ Riff A

Am

D

C

F



G

C

F

G

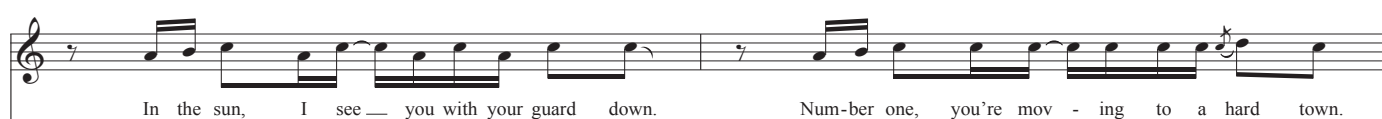


Am

D

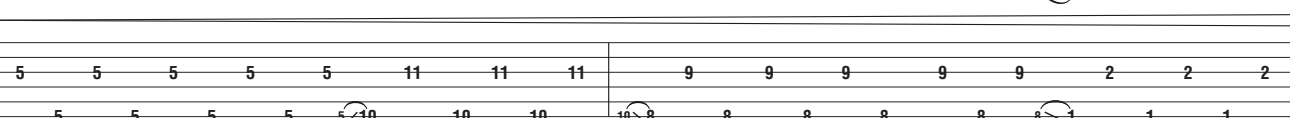
C

F



Riff B

Gtr. 1



G C F G

Do not dis-miss the prom - ise that you made me. Ay - o, ay - o, ay - o, ay - o, my time.

4 4 4 4 4 9 9 9 | 2 2 2 2 2 2 0 0

1 3 3 3 3 3 3 8 8 8 | 6 1 1 1 1 1 1 3 3

Am D C F

O - ver - kill, you took an - oth - er red pill. On the sheet is ev - 'ry - thing that you spilled.

5 5 5 5 5 11 11 11 | 9 9 9 9 9 2 2 2

5 5 5 5 5 5 10 10 10 | 10 8 8 8 8 8 1 1 1

G C F G

We are the ones you want to know right now. Ay - o, ay - o, ay - o, ay - o, black light.

4 4 4 4 4 9 9 9 | 2 2 2 2 2 2 0 0

1 3 3 3 3 3 3 8 8 8 | 6 1 1 1 1 1 1 3 3

Am D C F

Come a - gain to mur - der your re - port card. Just a friend to kiss you in the court - yard.

5 5 5 5 5 11 11 11 | 9 9 9 9 9 2 2 2

5 5 5 5 5 5 10 10 10 | 10 8 8 8 8 8 1 1 1

G C F G

You are the one I want _ to be stuck with. Ay - o, ay - o, ay - o, ay - o, big fight.

End Riff B

f

4 4 4 4 4 9 8 9 2 2 2 2 2 2 0 0

3 3 3 3 3 3 8 8 8 1 1 1 1 1 1 3 3

Pre-Chorus

Am D C F

Fa - vor some,

Riff C

End Riff C

w/ pick

5 5 5 5 5 11 11 11 9 9 9 9 9 2 2 2

5 5 5 5 5 5 10 10 10 10 8 8 8 8 8 1 1 1

G C F G

way too young.

4 4 4 4 4 9 9 9 2 2 2 2 2 2 0 0

3 3 3 3 3 3 8 8 8 1 1 1 1 1 1 1 1 1 3 3

Gtr. 1: w/ Riff C

Am D C F

Slave to none, _____

[illegible]

G7

 $\delta va =$

G7

8va -

G7

 $\delta va -$

loco

Verse

Gtr. 1: w/ Riff A

Am

D

Gtr. 2 tacet

C

F

— 2. Stick - y fin - gers find — the way to take her. Crum - ple up an - oth - er piece of pa - per.

19

G

C

F

G

I know your days are num - bered when it comes to, ay - o, ay - o, ay - o, — ay - o, this life.

Gtr. 4 (clean)

Fill 1

End Fill 1

mf

12 12 12 14

*w/ Red Panda Particle pedal

Gtr. 1: w/ Riff B

Am

D

Gtr. 4 tacet

C

F

Slip a - way in - to — the so - lar sys - tem. Straight - er rays, you find — a way to twist them.

13 (14)

G

C

Gtr. 4: w/ Fill 1

F

G

Some like it dark and now — I know where to, ay - o, ay - o, ay - o, — ay - o, find you.

Am D C F

Ser - pen - tine, I think_ she was an Aus - sie. Blood - y hell, a com - mon ka - mi - ka - ze.

Riff D **End Riff D**

Gtr. 4

13 17 17 (17) 15 15 15

G C F G

Give up the ghost be - fore_ you go un - der. Ay - o, ay - o, ay - o, ay - o, won - der.

8va *loco*

let ring

1 hold bend

(15) (15) 15 15 13 (13) 12 12 12 14

Gtr. 4: w/ Riff D

Am D C F

Kick - ing hard and look - ing for a res - cue. Watch me starve, was nev - er to im - press you.

D.S. al Coda

G C F G

I would have killed the part_ of me to have you. Ay - o, ay - o, ay - o, ay - o, sto - ry.

Gtr. 4

1 hold bend

(15) (15) 15 15 15 15 15 15 15 15

⊕ Coda

Am7

C5

F5

G7

[illegible]

Interlude

Gtr. 2 tacet

G6

Dm

Voc. Fig. 1

[illegible]

Gtr. 1: w/ Riff E

G6

Dm

End Voc. Fig. 1

A musical staff in treble clef showing a vocal line. It begins with a half note on G4, followed by a half note on A4, and then a half note on G4. A slur covers the first two notes. The staff ends with a double bar line.

Bridge

Bkgd. Voc.: w/ Voc. Fig. 1

Gtr. 1: w/ Riff E

G6

Dm

[illegible]

Verse

Gtr. 1: w/ Riff B (last 8 meas.)

Am D C F

3. Your flick - er - ing is more _ than just a small flame. Wel - come to the par - ty, it's a ball game.

G C F G

Pick up the stick, it's time _ to get hit with, ay - o, ay - o, ay - o, _ ay - o, my bat.

Am D C F

Su - i - cide is nev - er gon - na save you. When I cried, it was _ be - cause I came too.

G C F G

You are the one I want _ to know right now. Ay - o, ay - o, ay - o, _ ay - o, kiss this.

Interlude

Am C G F C G F

*Gtr. 5 (dist.)

1. 2.

mf fdbk. 3 8va - - - - 7 loco 6

*Two gtrs. arr. for one.

Outro

Am C G F

Riff F End Riff F

17 17 17 17 17 17 17 17 15 15 15 17 17 17 17 16 16 16 17 17 X X 12 12 14 14 14

14 14 14 14 14 14 14 14 17 17 17 15 15 15 17 17 17 16 16 16 17 17 X X 12 12 14 14 14

Am C G F

17 17 17 17 17 17 17 17 15 15 15 17 17 17 17 16 16 16 17 17 X X 12 12 14 14 14

12 14 14 14 14 14 14 14 17 17 17 15 15 15 17 17 17 16 16 16 17 17 X X 12 12 14 14 14

from Red Hot Chili Peppers - *The Getaway*

The Hunter

Words and Music by Anthony Kiedis, Flea, Chad Smith, Josh Klinghoffer and Brian Burton

Intro

Very Slow ♩ = 37 (♩ = ♩)

*N.C. Bbm Bbm7/Ab Eb F Bbm Bbm7/Ab Eb F

Gtr. 1 (clean)

mf
w/ reverb & **delay

T 6 6 6 (6) 18 18 (18) 6 (6)

A

B

*Chord symbols reflect overall harmony.

**Boss DD-6 on warp setting.

Verse

Bbm Bbm7/Ab Eb F Bbm Bbm7/Ab

1. Woke up this morn - ing like I al - ways do. Still like to think that I'm
still like to laugh when I make a joke. I still like to think that there's

18 6 (6) 18

Eb F Gb Gbmaj7/F Eb Db Eb

new.
hope.

Time just gets its way; _____
Time just has its say; _____

14 13 16 14 14/16

G \flat G \flat maj7/F E \flat D \flat B \flat m B \flat m7/A \flat E \flat F

straw - ber - ries left to de - cay. _____ 2. I
 straw - ber - ries left to de - cay. _____

14 13 16 14 (14) 11 6 (6)

Verse

B \flat m B \flat m7/A \flat E \flat F G \flat G \flat maj7/F E \flat D \flat

can't find my pants or my bank ac - count. Don't you slip a -
 4. Struck by the sight of an emp - ty hall. Don't you fade a -

Riff A

18 14 13 16 14

E \flat G \flat G \flat maj7/F E \flat D \flat B \flat m

way. _____
 way. _____

Voic - es that start to be - tray. _____
 Voic - es that start to be - tray. _____

End Riff A

14 16 14 13 16 14 (14) 11 (11) 6 (6)

Chorus

B \flat A \flat E \flat B \flat A \flat

E - ven though you raised me, I will nev - er be your fa - ther. King of each and ev - 'ry Sun - set Mar -

Riff B

*w/ delay

18 18 16 18 16 16 18 6 (6) 18 16 18 16

*Set for eighth-note regeneration w/ 15 repeats.

Chord progression: Eb Bb Ab Eb

Lyrics: quis. E - ven though you're cra - zy, you will nev - er be a both - er;

End Riff B

Tab: 16 18 6 (6) 18 18 16 18 16 16 18 14 13

Chord progression: Gb F7 F7

Lyrics: you're my Old Man in the Sea. 3. 1 Sea. (Oo.)

delay off

Tab: 13 14 16 13 6 (6) 13 18

Interlude

Chord progression: Bbm Eb Bbm Eb Bbm Eb Bbm Eb

Lyrics: oo, oo.)

Gtr. 1

Tab: (18) 18

Gtr. 2 (clean)

mf *w/ delay

Tab: 6 5 6

*Delay set for eighth-note regeneration w/ 12 repeats.

Verse

Bbm Bbm7/Ab Eb F Gtr. 2 tacet Bbm Bbm7/Ab Eb F

5. The hunt-er gets hunt - ed. We all get con-front - ed.

Gtr. 1

Gtr. 1

Gtr. 2

Gtr. 2

Gtr. 1: w/ Riff A

Gb Gbmaj7/F Eb Db Eb Gb Gbmaj7/F Eb Db Bbm

Don't just slip a - way. Voic - es that start to be - tray.

Chorus

Bb Ab Eb Bb Ab

E - ven though you raised me, I will nev - er be your fa - ther. King of each and ev - 'ry Sun - set Mar -

Eb Bb Ab Eb

quis. E - ven though you're cra - zy, you will nev - er be a both - er;

Gb F7

you're my Old Man in the Sea.

Gtr. 1

Gtr. 1

13 14 16 18 13

from Red Hot Chili Peppers - *The Getaway*

The Longest Wave

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Intro

Moderately slow ♩ = 75

*E♭

Gm

B♭maj7

E♭

Gtr. 1 (clean)

*Chord symbols reflect basic harmony.

**T=Thumb on 6th string

B♭

Gm

Cm

B♭

w/ pick & fingers

Verse

E♭

D♭

E♭

D♭

1. Throw me all a - round like a boom - er - ang sky. What - ev - er you do, don't tell me why.

E♭

D♭

Gm

F

Pop - pies grow tall then say bye - bye. The wave — is here. — 2. A

Verse

seam-less lit-tle team and then we tanked. I guess we're not so sac-ro-sanct. The

6 8 8 6 4 6 6 8 8 8 8 8 6 4 6

tip of my tongue, but then we blanked. The wave ____ is here, ____

6 8 4 6 11 12 10 10 8 10 8 5

Interlude

wait-ing on the wind to tell ____ my side. ____

6 5 8 7 7 6 6 6 6 6 6 6 6 4 6 4

*w/ delay

*Set for dotted sixteenth-note regeneration w/ 1 repeat.

Verse

3. Read-y, set, jet, but she nev-er gets far.

6 8 8 8 6 6 8 4 6 4 6 4 6

delay off

E♭ D♭ E♭ D♭

Lis - ten to your skin from the seat of my car. Two cen - ti - pedes stuck in one glass jar. The long -

Gm F Dm E♭ B♭

- est wave, _ wait - ing on the wind to tell _ my side. _

let ring ----- 4

Pre-Chorus

Cm B♭ Cm B♭

_ What - cha want? _ What - cha need? _

Rhy. Fig. 1
w/ pick & finger

Cm B♭

Do you love? _

End Rhy. Fig. 1

♫ Chorus

Gtr. 1 tacet

Ab

Eb

$$\mathbb{B}b_m$$

Eb

Fm

May-be I'm the right one, may-be I'm the wrong. Just an - oth - er play, the pi - rate and the pap - il - lon. _____

Gtr. 2
(slight dist.)

Riff A

End Riff A

(slight dist.)

mf
w/ heavy reverb

11 (11) 11 10 (10) 8 8 10 8 8 8 10

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 1

w/ pick

[illegible]

Ab

E♭

$$B_m$$

Time to call it a day. _____

Fill 1

End Fill 1

Rhy. Fill 1

End Rhy. Fill 1

To Coda 

Gtr. 1: w/ Rhy. Fig. 2

Gtr. 2: w/ Riff A

Ab

Eb

$$B_m$$

Eb

Fm

May - be you're my last love, may - be you're my first. Just an - oth - er way to play — in - side the u - ni - verse. —

Ab Eb Bb

Now I know why we came.

Gtr. 2

Rhy. Fig. 3

End Rhy. Fig. 3

Gtr. 1

Verse

4. Ster - ile as the bar - rel of an old twelve gauge. Un - der my skin and half my age.

Gtr. 2

Gtr. 1

w/ pick & fingers

Gtr. 2 tacet

Ab Db Eb Db

E \flat D \flat Gm F

Hot - ter than the wax on a sax - i - frage. The long - est wave, _

Gtr. 1

Interlude

Dm E \flat B \flat E \flat D \flat

wait - ing on the wind to turn _ my page. _

w/ delay

Verse

E \flat D \flat E \flat D \flat

5. Stead - y your sails for the but - ter - fly flap. What -

delay off

E \flat D \flat E \flat D \flat

ev - er you do, don't close that gap. I'm dream - ing of a wom - an, but she's just my nap. Your

from Red Hot Chili Peppers - *The Getaway*

Sick Love

Words and Music by Anthony Kiedis, Flea, Chad Smith, Josh Klinghoffer, Elton John and Bernie Taupin

Intro
Slow ♩ = 74

(Drums) **Am7 D Gmaj7 Cmaj7

*Gtr. 1 (slight dist.)

mf

T
A
B

*Pickup selector set to neck pickup.
**Chord symbols reflect implied harmony.

Am7 D Em

let ring -----

***w/ vibrato

0

***Boss VB-2, set for latch mode

Verse

2nd time, Gtr. 2 tacet

Am7 D Gmaj7 Cmaj7

1. Say good - bye ___ to Oz ___ and ev - 'ry - thing you own. ___ Cal - i - for - 'na dream - in' is a Pet - ti - bon. ___
3. Peo - ple talk ___ and tell ___ you what you wan - na hear. ___ Do you real - ly need ___ an - oth - er sou - ve - nir? ___

Gtr. 1

vibrato
off

Am7 D 2nd time, Gtr. 1: w/ Rhy. Fill 1 Em

Su - per he - roes L. - A.'s scream - in', "Your my home." -
tend to dis - ap - pear.

let ring - - - - - vibrato on

Am7 D Gmaj7 Cmaj7

Va - ni - ty is blast - ed, but it's rare - ly fair. I could smell the Pro - zac in your pret - ty hair.
Fame is just a trick, you see an emp - ty glass. Leave you feel - ing thirs - ty and so ver - y fast.

vibrato off

2nd time, Gtr. 1: w/ Rhy. Fill 2 Am7 D Em

Got a lot of friends, - but is an - y - one there? -
Chase your tail, my ba - by, it - 'll be your last.

let ring - - - - - vibrato on

Rhy. Fill 1 Gtr. 1

let ring - - - - - vibrato on vibrato off

let ring - - - - -

Rhy. Fill 2 Gtr. 1

let ring - - - - - vibrato on

G

D/F#

*Two gtrs. arr. for one.

To Coda — 

Am7

Cmaj7

chorus
off

Em

vibrato on

Chorus

Gtr. 1 tacet

Am

D

G

C

Riv - ers get con - nect - ed, so much strong - er than ex - pect - ed. Well,

Gtr. 2 Rhy. Fig. 1

let ring -----

let ring -----

13 13 13 13 12 12 10 10 10 10 12 12 12 12 10 10 8 8 8 8

14 14 14 14 12 12 11 11 11 11 12 12 12 12 11 11 9 9 9 9

Am

D

Em

sick love comes to wash us a - way.

End Rhy. Fig. 1

let ring -----

let ring -----

13 13 13 13 12 12 10 10 10 10 8 7 8 8 8 8 8 8 8 8

14 14 14 14 12 12 11 11 11 11 9 9 9 9 9 9 9 9 9 9

0

Gtr. 2: w/ Rhy. Fig. 1 (1st 2 meas.)

Am

D

G

C

Pris - ons of per - spec - tive, how your vis - ion gets cor - rect - ed and

D.S. al Coda

Am

D

Em

sick love is my mod - ern cli - ché.

Gtr. 2

let ring -----

Gtr. 1

Gtr. 2 divisi

13 13 13 13 12 12 10 10 10 10 10 10 10 10

14 14 14 14 12 12 11 11 11 11 11 11 11 11

0 13

Coda

Chorus

Gtr. 2: w/ Rhy. Fig. 1 (1 1/2 times)

Am

D

G

C

Riv - ers get con - nect - ed, so much strong - er than ex - pect - ed. Well,

Am D Em

sick love comes to wash us a way.

Am D G C

Pris - ons of per - spec - tive, how your vis - ion gets cor - rect - ed and

Am D Em N.C.

sick love is my mod - ern cli - ché.

Gtr. 2

let ring

f

13 13 13 13 12 12 10 10 10 10 12 17 0

14 14 14 14 12 12 11 11 11 11 9 9

Synth Solo

Gtr. 2 tacet

C

D

Em

G

Gtr. 3

loco

17 17 (17) 15 15 15 (15) 14 14 15 12/15 12 15 15 (15) 14

**Gtr. 4 (dist.)

mp

9 9 11 11 12 12 (12) 16 16 (16)

**Pickup selector set to neck pickup.

***Gtr. 5 (dist.)

mp

9 10 10 12 (12) 9 10

***Pickup selector set to neck pickup.

C D Em G

First system of guitar notation. The treble staff shows a melodic line with slurs and ties. The bass staff shows fret numbers and fingerings: (14), 12, (12), 11, (11), 12, (12), 12-14, 12-14, 14, (14), 12-14, 12-14.

C D Em G

Second system of guitar notation. The treble staff shows a melodic line with slurs and ties. The bass staff shows fret numbers and fingerings: 9, 9, 9, 9, 9, 9-12, 12, 12-9, 5, (5)-9, 9, 0, 4, 4-5, 4, 1/2, (4), 2, 1. The third system continues the notation with fret numbers: 9, 9-11, 12, 16, (16), 10, 12, 9, 10, 9.

C D Em

let ring - 4 let ring - 4 let ring - 4

Outro-Chorus

Gtr. 2: w/ Rhy. Fig. 1 (2 times)

Gtrs. 4 & 5 tacet

Am

D

Gtr. 3 tacet

G

C

Riv - ers get con - nect - ed, so much strong - er than ex - pect - ed. Well,

Gtr. 3

(12) (12)

Am D Em

sick love comes to wash us a way.

Am D G C

Pris - ons of per - spec - tive, how your vis - ion gets cor - rect - ed and

Am D Em

sick love is my mod - ern cli - ché.

Am D G C

O - pen - ly de - fec - tive is the lov - er you e - lect - ed and a

Gtr. 2

let ring -----

13	13	13	13	12	12	10	10	10	10	12	12	12	12	10	10	8	8	8	8
14	14	14	14	12	12	11	11	11	11	12	12	12	12	11	11	9	9	9	9

Am D E5 N.C.

por - trait she was bound to por - tray.

let ring -----

13	13	13	13	12	12	10	10	10	10	15	0
14	14	14	14	12	12	11	11	11	11	15	0

from Red Hot Chili Peppers - *The Getaway*

This Ticonderoga

Words and Music by Anthony Kiedis, Flea, Chad Smith and Josh Klinghoffer

Intro

Moderately fast ♩ = 130

C5

B♭5

Gtr. 1 (dist.)

Rhy. Fig. 1

mf

Gtr. 2 (dist.)

Riff A

mf
*w/ octaver

*Octaver set for one octave below, 100% effect level, 0% direct level.

C5

End Rhy. Fig. 1

Verse

1st time, Gtr. 2 tacet
2nd time, Gtr. 4 tacet

C5

B♭5

C5

1. I met a man in a rock and roll band. He said, "Won't you come with me?"
3. I took a girl from the under world and I held her way too tight.

Gtr. 1 Rhy. Fig. 2

I let him know that I could not go, you see I
When it's all been said and done, she was not

Chorus

C5 Eb

get up mine for the free. We are all just sol -
up for the fight. We are all just sol -

End Rhy. Fig. 2 Rhy. Fig. 3
δva -
w/ delay

Bb 2nd time, Gtr. 1: w/ Fill 1 Ab

- diers in this bat - tle - field of of life. For
- diers in this o - pen field of time.

End Rhy. Fig. 3
δva -

Gtr. 1: w/ Rhy. Fig. 3

To Coda 1

Eb Bb Ab

one thing that's for cer - tain you is my burn - ing ap - pe - tite.
Hop - ing to get with you when you get right ap with your mind.

Fill 1

Gtr. 1 δva -

1 hold bend

Verse

Gtr. 1: w/ Rhy. Fig. 2
2nd time, Gtr. 4 tacet

C5

Bb5

2. Step in - side the e - mo - tion - al ride, I could use
4. I met a girl with, uh, long black hair and she o -

Gtr. 1 *δva* *loco*
Gtr. 2 *divisi*
Riff B
Gtr. 2
delay off

2nd time, Gtr. 2: w/ Riff A

some com - pa - ny. Il - lu - sion - ar - y is
- pened up so wide. A daf - fo - dil grow - ing

octaver off
octaver on
*T = Thumb on 6th string

so damn scar - y, I call my best friend Flea.
in Bra - zil and I picked her for my bride.

octaver off
octaver on
End Riff B

Chorus

2nd time, Gtr. 1: w/ Rhy. Fig. 3
Gtr. 2 tacet

Eb

Bb

Ab

This Ti - con - der - o - ga is an el - e - ment that shines.
We are all just sol - diers in this ep - ic lov - ing fight.

Gtr. 1 *δva*

2nd time, Gtr. 1: w/ Fill 2

To Coda 2

Con - nect - ed by the great un - known be - tween
And no one that I know has ev - er real -

8va

(18) 16 20 18 16 19 20 20 18 18 20 20 18 16

Bridge
Slower ♩ = 92

Gtr. 1 tacet
Cm

Fm7

us there are lines. Yes, I told her that,

Gtr. 3 (dist.)

mf
w/ rotary speaker effect

13 16 13 15 13 15

Gtr. 1 *8va*

loco
delay off

16 17 18 15 15

Bb Eb Ab D7 G G7/F

I'm the old - er cat. Can I scratch your back all day? I would not have it an - y oth - er way. Well,

Gtr. 3

(15) 13 15 13 15 13 16 16 13

Fill 2

Gtr. 1 *8va*

1 hold bend

18 18 18 (18)

Cm Fm7 Bb Eb Ab D7

means so much _ to me. Can you see _ the we? What are we _ ev - er gon - na do when

End Riff D

(13) 15 13 15 13 15 13 15 16 16

G G7/F N.C. C5

all I want to be is next to you.

Gtr. 3

Gtr. 1 *divisi*

16 16

*Gtr. 4 (dist.)

f

12 13 12 10 12

⌘ Coda 1

Gtr. 3

3

13 16

Gtr. 1 *8va* *loco*

15 16 18 18

delay off

*Pickup selector set to neck pickup.

Bridge

Slower ♩ = 92

Gtr. 1 tacet

Gtr. 3: w/ Riff D

Cm

Fm7 Bb Eb Ab D7

It's my fa - vor - ite, so I'll sa - vor it. I must re - port that life is short, so

G G7/F Cm Fm7 Bb Eb

of your love I'll take ten quarts. Well, there's no end _ to this, don't pre - tend _ to miss.

Ab D7 G N.C. Cm Fm7

You and you would not re - pent for sit - ting on my el - e - phant. And am I cra - zy to

Gtr. 3

(15) 15 17 16 16 13 16 13 15 13 15

B \flat E \flat A \flat D7 G G7/F

join the la - zy zoo? All these hu - man but - ter - flies and cac - tus flow - ers, swol - len eyes. And

Cm Fm7 B \flat E \flat A \flat D7

I want the dev - il's share _ of you, I do _ de - clare. A - gain I'm ask - ing, can I do when

G N.C. Gtr. 3 tacet D.S.S. al Coda 2 C5

all these an - i - mals want to be just like you?

♩ Coda 2

Ab C5

- ly done ____ it right. ____ Done it right. ____

Gtr. 1 *8va* ----- *loco* delay off

16 17 18 18 18 18

Gtr. 2

8

Outro

Gtr. 1: w/ Rhy. Fig. 1 (1 3/4 times)
Gtr. 2: w/ Riff B
C5

Bb5 C5

Done it right. ____ Done it right. ____

Bb5 C5

Done it right. ____

8va N.C.

Whoa!

Gtr. 1

Gtr. 2

8 8 8 8 8 8 8 8 8 8 8 8

Verse

Gr. 1 tacet
N.C. F5 G5 F5 G5 F5 G5 F5 G5 C5 Bb5

1. Lost my mind 'cause I'm on the plas - tic. Who knew it's so damn, uh, dras - tic?

Gr. 2 (slight dist.) **Riff B** **End Riff B**

mf
*w/ filter

X 3 5 X X 3 5 5 X 3 5 X X 3 5 X X 5 5 5 X 3 3

*Brain-Freeze MS-20 w/ expression pedal, and Ibanez Auto Filter

F5 G5 F5 G5 F5 G5 F5 G5 C5 Bb5

Show me what it is you be-lieve in. Slow - ly she sinks all your teeth in.

Riff C **End Riff C**

X 3 5 X X 3 5 5 X 3 5 X X 3 5 X 5 5 X 5 X 3 3

Gr. 2: w/ Riff C
F5 G5 F5 G5 F5 G5 F5 G5 C5 Bb5

Do you want to go fish - ing in New Or - leans? Do you want to get up ear - ly in the morn - ing?

Gr. 2: w/ Riff B
F5 G5 F5 G5 F5 G5 F5 G5 C5 Bb5

Take me to the riv - er where we do the lit - tle storm - ing. Hal - le - lu - jah, I feel it warm - ing.

Pre-Chorus

Gr. 2: w/ Riff C
Gm7 Gm6

Sit - ting here I count the moons. The or - ders we o - beyed.

Rhy. Fig. 1

**Gr. 3
mf

13 13 12 12 13 13 12 12 12 12 12 12

**Elec. piano arr. for gtr.

Gm7 Gm6

Uh, ev - 'ry night 'fore we go to bed _ I watch while the oth - ers pray. _

Gtr. 3

End Rhy. Fig. 1

Gtr. 2

Fill 3

Chorus

Gtr. 3 tacet Bb Gtr. 2 tacet Gm

Send it off through Del - a - ware. _ Just make it fair for the le - gion - naires. _

Riff D Gtr. 4 (acous.)

mp
let ring throughout

Gtr. 2

End Fill 3

Dm Am

Paint a sim - ple por - trait of my kind. _____

Gtr. 4

Bb Gm

Per-mis-sion to the heart - less bombs. _ Gold Plat - ed Hate _ and the wait - ress moms _

Dm C

serv - ing up the sto - ries of my mind. _____

Gtr. 4

End Riff D

Gtr. 5 (elec.)

mf
w/ dist.

Verse

Gtr. 2: w/ Riff B

Gtr. 4 tacet

N.C. F5 G5 F5 G5 F5 G5 F5 G5 C5 Bb5

2. Mex - i - co, you are my neigh - bor. Home of the let's be brav - er.

Rhy. Fig. 2

End Rhy. Fig. 2

Gtr. 5

*w/ delay-----4

*Set for eighth-note regeneration w/ 1 repeat.

Gtr. 2: w/ Riff C (2 times)

Gtr. 5: w/ Rhy. Fig. 2 (2 times)

F5 G5 F5 G5 F5 G5 F5 G5 C5 Bb5

Give me all your sick and your tired rac - es that we ad - mire.

F5 G5 F5 G5 F5 G5 F5 G5 C5 Bb5

Do you want to go danc - ing in Chi - ca - go? Trin - i - dad's got it bad for To - ba - go.

Gtr. 2: w/ Riff B

F5 G5 F5 G5 F5 G5 F5 G5 C5 Bb5

Take me to the lake, uh, where we do the Av - o - ca - do. Hal - le - lu - jah, a des - pe - ra - do.

Gtr. 5

w/ delay

Pre-Chorus

Gtr. 2: w/ Riff C (1 1/2 times)

Gtr. 3: w/ Rhy. Fig. 1

Gm7

Gm6

Sit - ting here I count the moons. The or - ders we o - beyed.

delay off w/ delay

Gm7

Gtr. 2: w/ Fill 3

Gm6

Uh, ev - 'ry night 'fore we go to bed — I watch while the oth - ers pray. —

delay w/ delay
off

(3/4)

0 5 5 5 X 3 3

Chorus

Gtr. 4: w/ Riff D

Bb

Gm

Send it off through Del - a - ware. — Just make it fair for the le - gion - naires. —

(3/4)

Dm

Gtr. 5 tacet

Am

Paint a sim - ple por - trait of my kind. —

(3/4)

Bb Gm

Per - mis - sion to the heart - less bombs. _ Gold Plat - ed Hate _ and the wait - ress moms _

Dm C

serv - ing up the sto - ries of my mind. _

Gtr. 6 (elec.)

mf
w/ clean tone, slide
& heavy reverb

3 (3)

Bb Gm

Com-ing down from the de - serts where _ you caught a glimpse of the bil - lion - aire. _

Gtr. 6

6 (6) 11 11 (11)

*Gtrs. 4 & 7

1 3 3 1 3 3 1 3 3 1 3 10 12 12 10 12 12 10 12 12 11 12 11 12 11

*Gtr. 7 (elec.) w/ clean tone & chorus, played *mf*
Composite arrangement

Dm Am

Tell me I'm the right one for the ride.

15 13/15 15 17 (17)

5 7 6 7 5 7 6 7 5 7 6 1 2 0 2 3 1 2

Bb Gm

Pa-per signs out on the lawns. Gold minds and the price-less pawns.

13 10 18 18 17 15

3 3 3 3 1 3 3 1 3 11 12 10 12 11 12 10 12 11 12 10 12

Gtr. 4: w/ Riff D (last 2 meas.)

Dm

Gtr. 1: w/ Fill 1

C

Does your can - yon re - al - ly o - pen wide? _____

Gtr. 6

(15) 17 16/17 (17) 15 15/17 (17) 18 15/17

Gtr. 7

6 7 6 8 5 8 6 5 1 0 1 0 0 0 0 0 0 0 0 0 5 7 5 7 5 7 3 2 3 2 0 2 2 2 2 2 2 0

Interlude

Gtr. 1: w/ Riff A
Gtrs. 6 & 7 tacet

Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 N.C. C5

Chorus

Gtr. 1: w/ Riff A (2 times)

Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 N.C. C5

We got large and we _____ got small. _ We got a swim - ming pool and a can - non - ball. _

Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 N.C. C5

We turn red and we _____ turn green. _ It's the cra - zi - est thing I've ev - er seen. _

Outro

Gtr. 1: w/ Riff A (1 1/2 times)

Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 N.C. C5

Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 Bb5 C5 N.C.

Gtr. 1: w/ Fill 2